

# Federal Pilot Project For NU System



Manpower Director Mike Adams ponders tremendous planning task involved in getting NOVA program rolling.

The Nebraska Organization for Volunteer Action program (NOVA), characterized as "an attempt to channel the idealism and the energies of college students into constructive and productive activities," will begin in September as a federal pilot project in the University of Nebraska system.

The federally financed program under President Nixon's new Action office, a consolidation of VISTA, the Peace Corps and other related groups, is being planned this summer with a systems-wide \$40,000 grant.

The planning phase of the program will continue the next two months at UNO under the direction of Mike Adams, Manpower for Urban Progress director. The program will essentially involve one year of student service "aimed at improving the conditions of the poor and helping low-income citizens to break the cycle of poverty."

The idea was conceived by university Chancellor Durwood Varner, who took President Nixon at his word during a speech given at the UN-L campus following the football team's national championship presentation. Varner took his idea to Washington and came back with NOVA.

## 'Relevant Education'

A committee consisting of Adams, sociology professor Dr. John Else and academic dean, Dr. William Gaines, drafted a proposal which outlines a work-study program labelled as an effort for "relevant education."

The program is essentially aimed at college juniors, 40 each semester next year, who are willing to serve in community related activities for one year in return for 30 hours academic credit and a minimal cash allowance.

These students will be asked to engage in projects which will "1) have an impact on the causes and conditions of poverty; 2) provide educational experience for the students; and 3) improve contacts between the university and lower income community."

Adams, who faces a massive planning task, said one of the principal problems which has to be tackled is setting criteria for credit. He thinks the program will necessitate "a tailoring situation where a student will probably have to go through a reviewing process, and requirements will probably be developed by an advisory council."

## Students May Radicalize

He said students will probably have to be in good standing, have some background in volunteer work, and will be asked to show letters of reference before being allowed in the program. Students will then be considered federal employees and full-time students as well.

Because of the lack of planning time and likewise organizational problems the first weeks of the fall semester will probably be necessary for training. Adams said within the

next two months a training package will be developed as the program planning group will work closely with VISTA sponsorship.

According to Adams the university is committed to put students only where requested — nobody would be imposed upon a community. As far as restrictions on students Adams said, "My impression is NOVA (UNO) as well as Action (D.C.), both anticipate some students may be radicalized through the process and are willing to accept this," Adams alluded to the result which may arise when idealistic students are met with the frustrating problems of the poor.

The young director expects a few problems, especially at first. He lists declining motivation, social naivete, a paternalistic approach, and cultural arrogance, as problems that must be overcome by each volunteer. He is also suspicious that some students may enter the program as "hustlers who just want to be out of school and still get credit."

## VISTA 'Barely Adequate'

He most closely aligns the program with VISTA except the people involved will be younger. However, he labelled VISTA's effort "barely adequate." Adams thinks volunteers will have to be able to relate to people, have an ability to supervise and be supervised, have an interest in different people, and have some sense of personal investment, to make the program successful. He noted people will be evaluated throughout the program concerning initiative, creativity and adaptability.

The general activities of volunteers include gathering information "as a basis for action to improve the conditions of the low income community," disseminating and interpreting that information, assisting community groups in planning programs, and organizing and implementing the plans. A full-time student volunteer will be expected to work 40 hours per week, 48 weeks per year.

# GATEWAY

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University of Nebraska at Omaha

## Palmisano, Dennehy Nominated

## Coach, Dean Await Regents Action

A new wrestling coach and a new dean of the college of engineering and technology appear to be on their way to UNO. Placed in nomination by the university and pending approval by the Board of Regents July 12 are Michael R. Palmisano for wrestling coach and Dr. Bart Dennehy for the dean post.

Palmisano, a candidate to replace former coach Don Benning, is from Ohio Northern University, where he taught, coached wrestling, and acted as president of the faculty senate in '68 and '69.

The young coach, 28, was educated at the University of Michigan and received his masters degree at the University of Miami at Ohio. Born in Cleveland, he hopes Omaha is not as crowded as it is all along the east coast.

He said he hasn't yet signed the contract with the university, but it is reported that he was offered \$11,000 by UNO. This figure is also subject to approval by the Regents. He said, however, he was "looking forward to the move to Omaha."

### Coaching Salaries Slim

Questions have been raised as to why it took so long to find a replacement for Benning who left a long string of prestigious wrestling records behind him. Budget allocations for coaching salaries, like all salaries, are slim.

In the past, coaches have been paid through a combination of a salary, paid in part by faculty salary allocations for part-time teaching loads, and the difference made up from a \$50,000 Organized Athletics Budget.

This year coaches are exclusively on the faculty budget. This means coaches, like any other faculty member, are salaried by rank.

The problem faced by the nominating committee, consisting of the Director of Physical Education, the Dean of the College, and the university President, was to try to adequately replace Benning without exceeding budget limitations.

### 'Palmisano A Fine Coach'

According to Palmisano, the maintenance of the athletic department at Ohio Northern was questionable, and "we weren't sure if there was going to be a wrestling team next year."

Benning, who is familiar with Palmisano, tabbed him as "a fine individual and a fine wrestling coach." The future of the UNO wrestling

team is of great interest to Benning. "The Omaha community has viewed us to be ahead of Big Red at least in the area of wrestling. This is one place that we haven't had to take a backseat to Lincoln."

"It seems it is more important to be number one in your own state than it is in the whole country," remarked Benning.

Benning said he can see no reason why the wrestling coach's job could not be a high salary position: "Being a coach is a high risk job. How well coaches do is very measurable. The job of coach is just to produce a winning team or out you go. I think that because of the risk involved coaches should be compensated."

### Delay Causes Difficulties

Benning thinks the long wait to replace him has produced some difficulties. According to Benning, half of the men recruited for this fall have gone elsewhere because of the uncertainty created by the delay.

Another problem is replacing wrestlers Landy Waller, Jordan Smith, and Aaron Doolin, who, according to the former coach, "didn't take their final exams and it doesn't look like they'll be back."

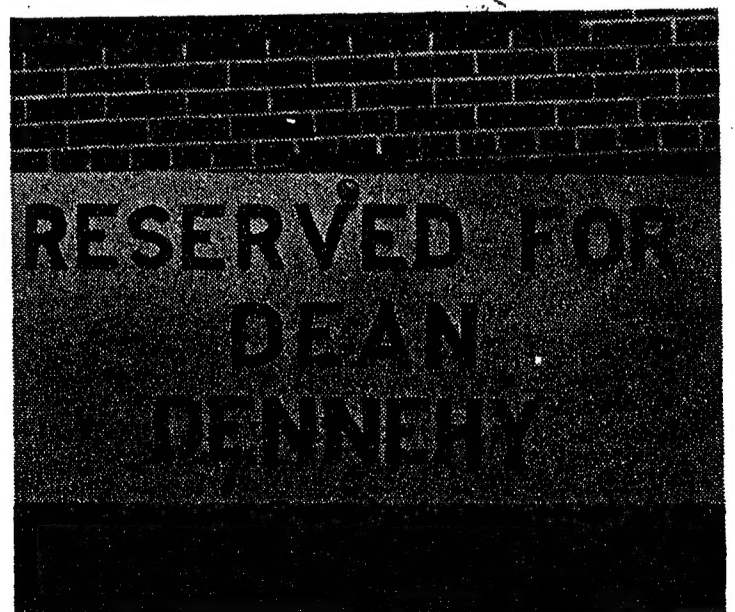
The new coach will find it more difficult because, in Benning's words, "The normal time that a new man has to establish community contact, housing for himself and the team, just learning to get around on campus and knowing the sports writers to establish good public relations has been diminished."

Benning left the position for a position as assistant principal at Central High School. It was reported he was receiving a \$10,500 salary at UNO and he said the high school job involves a considerable pay increase.

### New Dean For E and T

Approval of a new dean for engineering and technology also is on the agenda for Regents' action next Monday. Dennehy is the university's candidate, and he is nominated to fill the vacated seat left by the resignation of former dean John Martin. If approved he will become acting dean of the college.

Dennehy, former director of Continuing Engineering Studies, was a member of CCS and also had professor rank in the engineering college before being asked to step in as acting dean.



Reserved parking space behind engineering building heralds the planned arrival of new dean of Engineering and Technology.

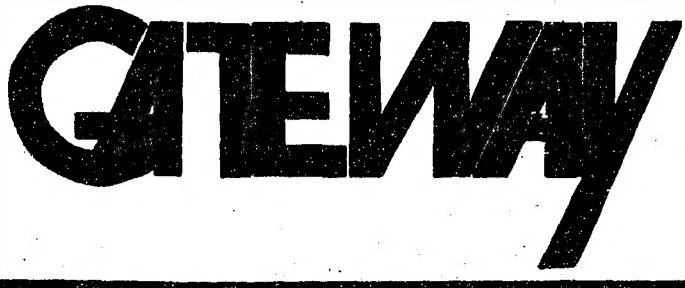
## Tomahawk Due Next Week

The second issue of the Tomahawk magazine should be ready for students next Monday. According to Julie Salem, editor, the magazine can be picked up in Engineering 115 at that time.

There will be another issue published some time next month, and all full-time students of last semester will be notified by mail when the two issues are in. There is no cost for the magazine for full-time students of last semester.

Last semester's part-time students can buy the magazines for \$1, and they are for sale to any interested parties for \$2.





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## Editorial

# Everybody But Student Can View College Record

The ways of the university are strange indeed. Particularly the methods of forcing students to pay their fines. For an institution with a not-so-good record of paying bills, the grade-holding policy of the registrar's office is a remarkable instance of righteousness.

It is hard to question the authority of the university to withhold the mailing of transcripts, or other transfers of these documents, when an unpaid fine has been accrued by a student.

However, Associate Dean of Student Personnel William Gerbracht said it is university policy to not allow the student himself to see his transcript if he has a fine that hasn't been paid.

This seems to be far from

just, and possibly not much closer to legal. Dean Gerbracht further stated student records are always open to the student's counselor, academic dean, "and any other parties with a legitimate reason" for seeing the records of students. One would think the student himself, out of pure interest alone, has perhaps the most legitimate reason of all to see his own record.

What this policy means is any university concern that needs a student's record for some sort of evaluation can obtain license to check the record. If the Office of the Registrar has made a mistake, (Is that possible?) a student with a fine is publicly victimized by it.

Several students request re-audits of their performances

from the registrar every semester. The results of that audit cannot be seen if the student has an unpaid fine. Students who contest their fines as unjust are likewise denied the right to view the university's idea of their performance.

When an institution creates such ridiculous policies as a \$5.00 fine for a bounced check, and a minimum ticket quota for campus police, and then enforces these policies by withholding information, it is time to seriously revamp its attitude toward the people that make it tick.

In this area, it would seem to be enough enforcement to withhold the mailing of grades, withhold the mailing or transferring of transcripts, and stopping the student's ability to enroll or attend classes, without compounding the situation with not releasing information students have a right to.

All of these sanctions are currently policy of this university. First, it should get rid of the latter. Then, it may even develop a healthy attitude toward students, and may, eventually, learn to pay debts itself.

## Gate Crasher

President Naylor's refusal to allow the Student Senate to suspend Chi Omega makes one wonder why he even allows the Senate to exist. Is the Senate to be a collection of 30 puppets for Naylor or is it to be a viable body constituted to provide self-governance for the student body?

The Chi Omega question was a particularly painful one for the Senate, it involved much soul-searching deliberation and careful thought. Chi Omega is a social organization and as such has the inherent right to restrict its membership in any way it sees fit.

However, no organization that is racially discriminatory has the right to use public property at public expense, although it has every right to exist, but not as a school recognized organization.

After a long and careful investigation followed by equally careful deliberations in the Senate, Chi Omega was found to be no longer worthy of school recognition. By its action the Senate has shown that it will not tolerate racial discrimination on this campus. Hopefully, all mature and responsible people feel this way.

But Naylor's refusal to remove Chi Omega from campus demonstrates how tolerant he is of racism. For this the Senate censured him, it was an official expression of disapproval for his apparent stand in favor of racial discrimination on this campus.

Thomas W. Williams  
Student Senator, CCS

## In Medias Res

# Merging Director-Author Found On Screen

By Todd Simon

*Catch-22*, *Little Big Man*, *Andromeda Strain* — great films, true, but great novels first. Most of the best American films in recent years have been novels first.

Adaptation is nothing new. There have always been films based on classics, book-of-the-month club selections and bestsellers. Daphne DuMaurier was a favorite for movies in the '40's and '50's. So was Edgar Rice Burroughs.

That was when films were action-oriented, usually for escapism. Before television came along and brought the great cops, cowboys, soldiers and time-war explorers right into America's living rooms for the cost of electricity.

With the movies' best customers — now parents — huddled in front of their televisions, a new approach had to be made. Fortunately, through the processes of evolution and economics, artistry was chosen (in most cases).

But, rather than being a film creation alone, the change is largely due to novels. A great(er) portion of the new cinema can be traced back to novels. In spirit, the novelist often becomes the director.

### Good Director Must Be Good Selector

Part of being a fine director is being a fine selector. The movie people have had a lot to select from.

A novelist is trying today more than ever to create a believable, realistic picture; so are the directors. An ever-growing number of novelists are reaching realism — from the best known (Philip Roth, John Cheever) to barely known (Elliott Baker, Joel Lieber) — with greater frequency.

It's not that today's novelist is necessarily more talented and adept than his predecessors. It would be nice to see what Henry Fielding could do with 200 years of novels to look back on.

Anyway, as these novelists are reaching realism more frequently, so are their novels becoming movies more frequently. I personally feel the trend began in the mid-'60's, with *Cool Hand Luke*, from an autobiographical novel by Donn Pearce.

The film carried the characterization, plot, symbolism, setting and mood of Pearce's book to a very large audience. The audience was mostly students, too, no large coincidence, since students had been searching since 1957 for entertainment with more meat than panty-raids, pledgeships, soda-sipping and junior-senior proms.

Along with music, novels and films filled a large cultural gap; not that anyone was reading more than before. The novels eventually reached people through movies. The music came later.

### Films More Innovative, Bolder

Novels give film producers and directors a "set" package. Using the novel's contents, the director has a thorough knowledge of his film's ingredients long before an actual screenplay is finished.

Films have become more innovative, more contemporary, bolder; acting becomes artwork. Most of all, films started to look, sound and affect like literature. Films and novels now have much in common.

The film director's job is aided to some extent by the novelist. Characterization, setting, plot, sound, sequence, and historical background are all predetermined, and can be studied by the director, cast, director of photography, costumers, sound man and special effects people before any phase of production is underway.

In adapting a novel for the screen, the director is materializing the imaginary pieces given by the author. Reading a novel leaves the impression-making to the reader. The director takes it upon himself to make his own impression and leave it with his audience.

### Director Judged On Re-creativity

The customer, or viewer, expects this. The director knows this, and in turn the author becomes increasingly important. The

author becomes director. The director himself is judged not so much on how well he creates as how he re-creates.

This is what happened to *Catch-22*. Mike Nichols (I feel) caught the book's impression, but in giving it to viewers cut and changed much of the contents. People familiar with the novel were often indignant over his "nerve" in changing it around. The novelist was directing.

If the novel takes place in New York, so does the movie. Lengthy description of setting in the novel can become a quick panoramic shot in films.

### Rosemary's Baby Best Example

The screenplay, too, relies heavily on the book. The best example is *Rosemary's Baby*, by Ira Levin. Levin is both a novelist and a playwright. The novel was mainly dialogue and the film retained it almost verbatim. The novelist, rather than the director, decided what would be said.

Along with the new freedom in films came the chance to use novels generously, most of which had already reached a state of freedom. They were, at least, free enough not to be allowed on a movie screen.

*Women In Love*, *Midnight Cowboy* and *MASH* wouldn't have been made 10 years ago.

And along came the great directors: Penn, Nichols, Schlesinger, Wise, Lean, Peckinpah (my favorite). And their amazing choice of material.

Arthur Penn made *Little Big Man*, following the Thomas Berger original closely. Nichols picked up Webb's *The Graduate* and Albee's *Who's Afraid of Virginia Woolf?* from the novel and play respectively. Wise adapted *The Andromeda Strain*, Lean *Dr. Zhivago*, Peckinpah *The Wild Bunch*.

Even the two film devices not dependent on the novel are dependent by association. Cinematography must conform to the moods and scenes of the novel, using control to convey the impression.

Films like *Dr. Zhivago* and *Women In Love* were as successful as their photography. The photography was as successful as its closeness to the novel's mood.

### Camera Becomes Microscope

In *Dr. Zhivago* the camera captures the massiveness, wildness, beauty, ugliness and futility of Russia during the revolution, becoming a character by itself. For *Women In Love* the camera became a microscope, ornately studying the live-love cycles of two men and two women. The camera is the narrator and the viewer is forced to listen.

Music is a relatively unthought-of film device, possibly because it was buried so long in feverish drum rolls during the shootout and syrupy strings when the hero fell in love.

Now, the music is usually used to add to the effect of the film rather than act like a prophet of things to come. The music, too, must keep within the artistic limits of the novelist's vision.

To convey the loneliness of *Midnight Cowboy*, a single harmonica was used. The music was essential to the effect of *Easy Rider*. One of the defects of *Zabriskie Point* was Michelangelo Antonioni's use of too large a variety of music — from country to psychedelic — that detracted from the central moods.

The trend of authors as directors shows no signs of diminishing, either. Film companies squabble on movie rights to almost every novel that comes out.

And in one case, the author actually became the director. Dalton Trumbo has directed a film version of his novel *Johnny Got His Gun*, which won the National Book Award in 1939. The book was banned during World War II, as was Trumbo from screenplay writing.

So, the movie became Trumbo's own project, and is getting rave reviews. In this case, the novelist is director. Maybe it will catch on . . .



# Summer Cast Talking Drama

By Stan Carter

In a room called the "green room" because of the color of the tile on the floor, electronic sounds came from a speaker on the wall as costumed people with artificial skin tones rushed around boxes stuffed with glittering remnants of clothes.

The Gateway cornered some of the cast members of the summer repertory theatre company to find out about people who work on three plays at the same time ... people who get paid peanuts and draw audiences that could fit in the shell of one ... people who do "three shows in four weeks when usually you have four weeks for one show," as actor John Johnston put it.

Johnston is one of the cast who auditioned earlier to be part of the repertory company, and thus gets a "stipend" of \$250, though cast members who didn't audition to be in the repertory company don't get anything for their multi-roles.

Johnston's major role is Gonzales in *Summer And Smoke*, (July 8, 10, 16, and 22), he plays Tom in *The Knack* (July 9, 11, 17, and 24), and is a technical assistant for *Playboy Of The Western World* (July 15, 18, 23, and 25). He said the \$250 "can't even pay first semester tuition." He said he wouldn't be around in the fall, due to lack of tuition money, and the rest of the company might not be either.

## Audiences Discouraging

"We don't have big audiences," he said. "It's discouraging. You've sweated blood, and no one comes to see (the plays). Omaha isn't particularly a theatre town."

Do actors sometimes confuse lines from one play to the next in situations where the rehearsal for one play begins a half hour after the rehearsal for another play ends? "I've never heard of anyone doing that," Johnston said, but he admitted there was an "abbreviated rehearsal period. We're still muffing lines and we open Friday (tonight). It gets a little frightening. I have a miserable time (learning lines). I learn by drill." He said in a repertory situation "it really gets to be hairy."

"This year they try to divide it up ... a major role, a minor role, and a technical job," he said. But just being off stage doing a technical job doesn't mean you can go down and relax in the green room ... "Technical rehearsals usually last around five hours. There's a big part of the theatre up there (in the control booth)."

Johnston said technical work was "really tough, especially if you've never done it before," but when waiting for the cue to go on stage, the acting side isn't that easy, either. "If I start thinking about anything, I ... screw up. I usually go blank. The last five seconds before I go on, I try to recall the first speech."

## 'Summer And Smoke' First Effort

Miss Alma, heroine of "Summer and Smoke," is a puritan, even though she lives in the Deep South. At the play's beginning, she is all respectability and establishment. But she has developed hysteria that demonstrates her fears that she may be missing life through single blessedness.

Next door to her father's rectory lives the town doctor, who treats her symptoms at odd hours. His son (Alma's childhood crush) returns from medical school. Even though he is also confused about established values, he is more concerned with his appetites, in marked contrast to Alma's concern for soul and beauty. (And unsavory Tennessee Williams spells out the meaning of "alma" in Spanish so that the audience can't miss the symbolism!)

While the young doctor is out catting around, Alma is thinking of ways within the framework of respectability to lure him to her. Needless to say, she fails because he comes to accept her "respectable" evaluation of herself ... although she has reached the conclusion that the body may have some merits. Actually, she seems to be making some progress toward becoming a Sensuous Woman.

Although the roles of Alma and Doctor Johnny are somewhat stereotyped, this production, directed by Dr. Edwin Clark, manages to give the audience real people. Marianne Young as Alma has developed spinstish mannerisms that reflect the torture of the character. David K. Johnson, the young doctor, admirably understands the woman's hysteria while his attitude gradually changes from sexual teasing to reverence.

## Becoming Character Religious Feeling

Unlike Johnston, David K. Johnson is already the character before he comes out on stage. "You become the character, but you don't lose yourself. It's a god-like feeling of bringing breath into someone who didn't live before. It's a nearly religious feeling ... uplifting." But there are other times when "it feels like I'm going out there on a lead weight."

Johnson (Dr. John Buchanan - *S&S*, Shawn Keogh - *Playboy*, lights for *Knack*), said repertory theatre creates its own "time conflict all the time," though there's no schoolwork "hanging over our heads. (You're) not able to concentrate adequately on any one point."

Mary Phillips (Rosa Gonzales - *S&S*, Sara Tansey - *Playboy*, props and a walk-on part in *Knack*), said "communication" was a problem with three directors "pulling you in different ways." She said one director is "soft spoken," another gives you a "look" when you do things wrong, and the third has a lot of volume projection.

Miss Phillips said making mistakes was "easy to do ... especially with the other jobs to do. Just before I go on, I try not to think about it. The first time I go on I really feel sick."

She also cited lack of help and a limited budget as problems.

Jim Moran (Archie Kramer and props - *S&S*, Colin - *Knack*, Jimmie Farrell - *Playboy*) commented that "everybody realizes we have to be here eight to twelve hours a day, seven days a week, for six weeks."

## Sense Of Humor Good

Miss Phillips said it was "hard to maintain this type of job for six weeks when you don't get paid till the end. We get fed up with each other easily, (but) everyone's sense of humor is pretty good."

But the sense of humor might sometimes get stretched thin, like when ten people come to see the plays. Miss Phillips termed the crowds "shitty. One guy laughing won't do a hell of a lot for your morale." The director of *Playboy*, Fred Vesper, said the UNO theatre was a "better quality theatre" in terms of talent, than any other in Omaha.

Because UNO's theatre runs off a budget, not its audiences, it "can try a great many more things than the community theatre, where they're dependent on box office receipts. (You don't) have to worry about how many people buy tickets." Yet Vesper said it was "discouraging at times to have a small attendance. If I knew why they don't come, I could do something about changing (publicity) to see that they do come."

As young Nellie, Lynn Winqest is marvelously pubescent and husky-voiced; her transformation from child to woman makes it obvious why the doctor is attracted finally to her warmth. Miss Alma's crazy mother, played by Mary Beth Martin, is a magnificent cross for any family to bear; Miss Martin skillfully walks the fine line between cartooning and characterization. Mary Phillips brings to the role of Rosa Gonzalez dominating fire as the "bad" woman.

Rita Paskowitz (Mrs. Bassett) provides the venomous tongue that forces Alma to know herself. As the rector, Alma's father, David Wittell is unbendingly sanctimonious. Lynn Bedard as Alma's colorless suitor is suitably anonymous. Effective in smaller roles are John Johnston, Steve Gibreal, Elaine Wintroub, and Jim Moran. The three-part set was designed by Ralph Murphy, who also plays the senior doctor. The set is efficient and attractive to the eye. And the wondrous stone angel which completely dominates the set becomes a symbol of Alma: stone body with mineral water blood. Mr. Murphy's performance is nicely ironic and thoroughly satisfying.

The most memorable scene in my view is between Alma and young John when she offers her body, which he refuses because he has come to understand her "soul." Both roles call for a fine understanding of the character's psyche; and this understanding both actors provide with real sensitivity.

Page Lane



Dr. Buchanan (David K. Johnson) takes the pulse of an apprehensive Alma Winemiller (Marianne Young) in "Summer and Smoke."

Vesper didn't appreciate the *World-Herald's* Sunday Entertainment section color cover dealing with UNO's repertory theatre, mainly because the *Herald* didn't run it as promised, in time for the play opening.

Vesper thinks a fancy new theatre in Phase II of the Fine Arts Building may instigate interest, but also thought people should come to plays because of what goes on inside the building.

## Human Relations 'A Bit Tricky'

He commented on human relations among the cast becoming "just a little bit trickier. Antagonisms can get out of hand." Vesper said the main difference in directing a repertory cast play was that the director had to understand the commitments and problems of the actors.

Lynn Winqest (Nancy - *Knack*, Nellie - *S&S*, technician - *Playboy*), said the small audience the repertory theatre gets "deserves just as good a performance," and this performance "depends a great deal upon the audience." She considered repertory theatre "very good training ... you discipline yourself ... get physical stamina. The hardest thing is to memorize lines."

The gorgeous Rita Paskowitz (Mrs. Bassett - *S&S*, walk-by - *Knack*, props and Susan Brady - *Playboy*) has even more problems; she's the stage manager for *S&S* ... "the head peon, the guy who gets in trouble for everything. The most peon job is props. I can't decide which is worse. There's no time to do anything."

Miss Paskowitz was no exception to the stage fright rule ... "It always surprises me I have enough nerve to go on stage. I worry about everything."

Miss Paskowitz said the repertory plays last year "really received a tremendous lack of attention. They're free to students ... anybody would like at least one of them."

Mary Phillips said "it doesn't cost a thing to go to a play."

## Small Crowd Typifies Apathy

Dick Johnson (Tolen - *Knack*, Philly Cullen - *Playboy*, lights - *S&S*) said the small crowd "typifies the apathetic atmosphere of this campus. We have a fine theatre department here and people should take advantage of it. You work for six weeks and then nobody comes. We're dedicated, and that's why we do it. I'd probably do this for free."

When asked to describe his feeling backstage before an entrance, Johnson said: "scared shitless."

Johnson philosophized that "I'm just a caraway seed on the rye bread of life."

Why do they do it? Why the long hours, low pay, small audiences, lousy publicity, and strain of a triple job?

John Johnston: "It's all that I really want to do."

Lynn Winqest: "I want to make theatre my life."

David Johnson: "I'm stark staring mad. That's the only explanation I've been able to come up with."

# Around Campus

## Miss Nebraska?

Mary Jochim of Route 1, Papillion, is representing the University of Nebraska at Omaha in the Miss Nebraska Pageant July 8-10 in Kearney.

The 20-year-old UNO sophomore is a 1969 graduate of Papillion High School. She is enrolled in the UNO College of Business Administration and plans a career in public relations.

She is 5 feet, 8 inches tall and has green eyes and long brown hair. At UNO, she is a member of the Pin-Ops (the wrestling auxiliary), was a member of UNO's 1970 championship College Bowl team, and has been a finalist in the Miss Tomahawk Pageant. Her sorority is Chi Omega.

Last April 2 Miss Jochim won the chance to participate in the Miss Nebraska Pageant when she was named "Miss UNO."

The Miss Nebraska Pageant is the preliminary to the Miss America Pageant this fall in Atlantic City, N.J.

## Seventeen Coeds

Seventeen University of Nebraska at Omaha coeds have been initiated into Waakiya, leadership honor society for senior women.

The coeds, all from Omaha, are: Lynda Korolko, Paula Boysen, Elizabeth Jean Parks, Joyce Klingforth, Deborah Gehr, Sheryl Sparano Wild, Gloria Sory, Julia Ann Gibson, Mary Jane Lohmeier, Jeanine Giller, Christine Kay, Barbara Jean Enquist, Phyllis Vacek, Susan Toohey, Colleen Murphy, Jan Schmidt and Jacquelyn Hammer.

## Canada, Anyone?

Duane Aschenbrenner, assistant professor and director of forensics at UNO, is director of the three-week Workshop for college debaters, prospective debaters and debate coaches. Participants may include June, 1971, high school graduates.

The first phase of the Workshop will take place Aug. 8-14 at UNO, where students will do research on the debate question for next year. The group then will travel by motor coach to Prince Albert National Park, Canada, where group discussions, lectures and research sessions are planned.

## Phi Kappa Initiate

A group of University of Nebraska at Omaha students are new initiates of Phi Kappa Phi, national honor organization.

Membership is open to undergraduate students in all areas of learning. Initiates each must have a minimum of 73 college credit hours, and a minimum grade-point average of 3.5 on the 4-point scale for all "A" grades.

UNO initiates include: Cheryl Babbitt, Janet Barker, Dominick Cima, Mollie Clary, Weslee D'Audney, Robert Frank, Julia Gibson, Lowell Greunke, Susan Guy, Jacquelyn Hammer, Katherine Johnson, Jerry Kavan, Dorothy Menousek, Sandra Miller, Julie Nearing, Michael Niehaus, Mary Quedensley, William Regnier, Janet Schmidt, Jerome Sund, Susan Toohey, Kathy Wanzensried, Nina Wasinger, Pamela Weiss, Carol Whittle, Ann Yungbluth, Georgia Ziemba, Cynthia Green, Nancy Kolterman, and Diane Nielsen.

# State Helps Those That Help Themselves

By Dan McMullen

An example of disunity among Omahans, right here at UNO, was brought to light when the Political Science department presented a panel discussion with Richard F. Proud and David Stahmer. Without their titles many Omahans wouldn't know that they are two state senators representing two Omaha areas in the Unicameral at Lincoln.

Sen. Stahmer is on the Budget Committee that set up the disgusting budget for the State schools last session. Naturally the panel, Dr. John Brillhart, Prof. James B. Johnson, Jackie Hammer and Student Body President Jim Zadina were hell bent on attacking the inadequate budget.

Senator Stahmer was quick to snap back at the panel when the budget question was raised.

"We are one committee covering the budgets for 50 to 60 different agencies," said Stahmer. "I'm not going to alibi. I'm not satisfied that we did all we could for the university. We spent too much time on the buildings. What help did we get from the students?"

The Senator's question was a valid one. Where were the students when it came time for the Budget Committee to decide for them what was necessary?

Sen. Stahmer adequately put his position as a Budget Committee member when he stated: "We're working in a vacuum."

Dr. Brillhart asked about the new fieldhouse given to Bob Devaney over and above real university needs.

Sen. Proud said, "I did everything I could to defeat that measure. I was even criticised for calling it a 'funhouse.' But you can't expect justice from the legislature. That is a foreign field in the legislature."

Proud then leveled a similar blast as did Stahmer. "I don't recall the university going to bat for any of the other issues. The name of the game down there is 25 votes."

The problems of the funny salary raises (funny, if you're a sadist) for the faculty was met by Stahmer with "Where in the hell were the professors? I'm not smart enough to digest all the

information in a two-hour session with the Budget Committee."

Both senators were critical of the impractical part-time-job-senator roles they played in the workings of the Unicameral. They pointed out research facilities were not available to them. The students at the universities could be of immeasurable service if they could afford information, as do lobbyists, to help ease the situation.

It was strongly emphasized by Stahmer: "If I were president of this university I'd have some students down there (Lincoln) doing some lobbying."

But he added a valid clause: "I won't lift a finger to help this university if it is in the interest of the university alone and not in some way connected with the needs of the city."

UNO is a metropolitan university. It is possible for Sociology students to take an active part in urban affairs by lobbying for the senators from Omaha.

You want to go a step further? Pollution control in the city can be championed by the Science Departments. An effective law enforcement lobby could have brought the police academy to Omaha where policemen would learn about real police problems. Instead of the real thing, police cadets are playing silly games in Grand Island.

Engineering students could be a great help to an Omaha senator if they studied proposed road building in the city, and let him know if it is a feasible idea.

Perhaps Psychology students don't like the way NPI is being run. Give the senators the scoop.

The point of all this is that while I've been putting down the city for its lack of interest I've forgotten to mention the future leaders who may come out of UNO.

Summer on the Tongue will never forgive the city of Omaha for its part in making its childhood miserable. But it will not give ammunition to the many who would continue to put the city down without offering to help it out.

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